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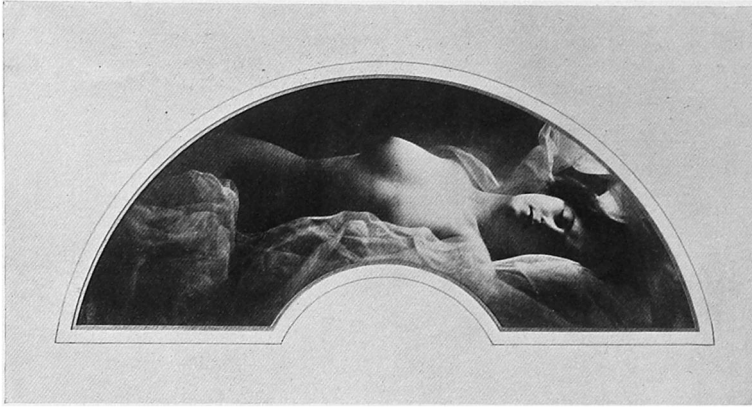
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TORSO  
By C. Puyo

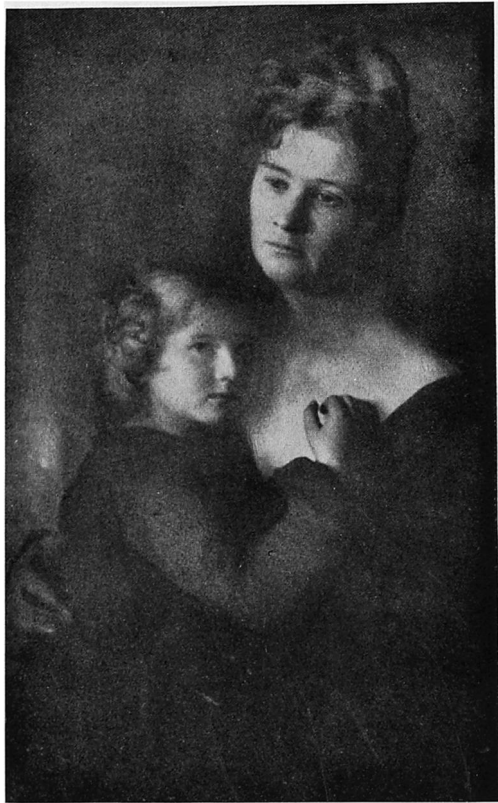
## THE PHILADELPHIA PHOTOGRAPHIC SALON

Under the auspices of the Pennsylvania Academy of the Fine Arts and the Photographic Society, the third Philadelphia Photographic Salon was formally opened by a private view to invited guests on the evening of October 20th. The gathering was marked by evidence of a constantly increasing interest on the part of the public in this newer art, an interest that is prompting people to demand greater care and skill in photographic portraiture and a desire to collect beautiful specimens of a rapidly progressing art.

To-day portfolios of choice photographic prints are being collected in homes of culture and refinement, and interesting photographic studies are receiving careful consideration and worthy space in wall decoration. This is as it should be, as there is probably no art more strongly partaking of earnestness of effort, seriousness of purpose, and a desire to produce something of genuine merit, than photography as practiced by the foremost workers.

An examination of Salon pictures in company with some of these earnest men and women cannot fail to stimulate in one a desire to possess many of these beautiful things. A first view of the collection in the Salon in Philadelphia prompts a comparison with former similar exhibitions, a comparison bespeaking a general advance, and prophetic of still higher achievements in the future. Much of uncertainty is disappearing and the results of experience, constant study, and a persistent desire to attain higher accomplishment are tending to establish a bright future for the photographic picture. It is extremely interesting to note the individuality by

which the pictures of the Salon exhibitors are becoming so well known. They possess certain personal qualities so unmistakable as to give the pictures a peculiar value and interest on this very account.

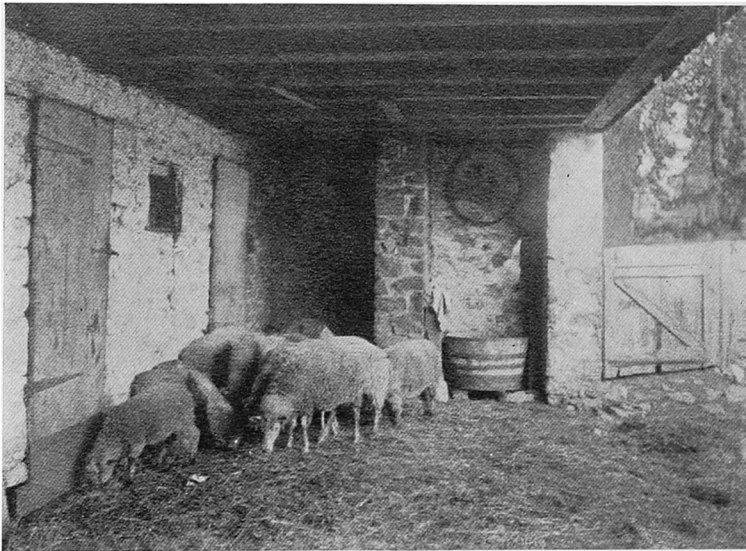


DORIS AND HER MOTHER  
By Rose Clark and Elizabeth Flint Wade

The Chicago Salon showed signs of advance from the standard of the Philadelphia exhibition of 1899, and the Salon in Philadelphia shows still greater advance from the Chicago standard. This advance is marked by a greater simplicity of pictorial treatment and a more equal division in the classes of subjects treated. In the present exhibition there are fewer so-called "studies," going to show



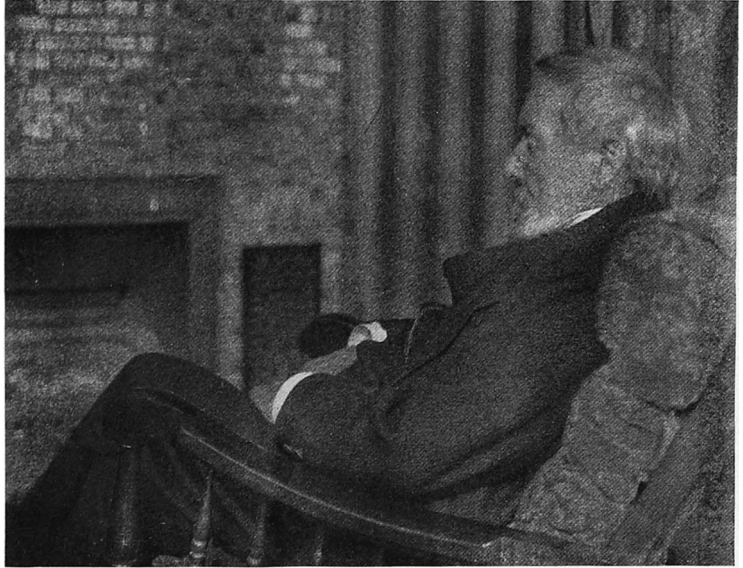
THROUGH MORNING MIST  
By George D. Firmin



IN THE FOLD  
By Henry Troth

more definiteness of purpose in the working out of the picture. The pictures are more strongly indicative of real and purposeful meaning, reflecting more careful study of art, human life, and nature.

New specimens of work by Mr. Stieglitz are delightful to look upon, and still further enhance the high standard that he always maintains for his art. They contain most valuable lessons for others ambitious of high excellence. Mrs. Kasebier contributes several new pieces partaking of her strong and delightful personality. Two



THE DYING FIRE  
By C. Yarnall Abbott

of her pictures, "Andante" and "The Young Mother," are most beautiful examples of her rare work. They are simple and direct, free from all evidence of arrangement, and possessed of the charm of being spontaneous and unaffected efforts.

Miss Watson's collection is marked by a higher achievement and a new and beautiful note, with resources for much in the immediate future. Her theme is also of simplicity, of poetic sweetness, of careful thought, reflected most truthfully in two pictures of fine quality, "Omar Khay-yam LXVIII" and "Song of the May Apples." In "Study of an Old Lady" and "Girl with a Jar" there is that con-



CHILD WITH OAK FRINGE  
By Eva Lawrence Watson  
Salon Picture, 1900



ARTISTIC PHOTOGRAPHY  
Plate Three

tinuous note of beauty and strong handling that always marks the pictures of Miss Clark and Miss Wade, of Buffalo. This is work that stands and bespeaks greater things in the future.

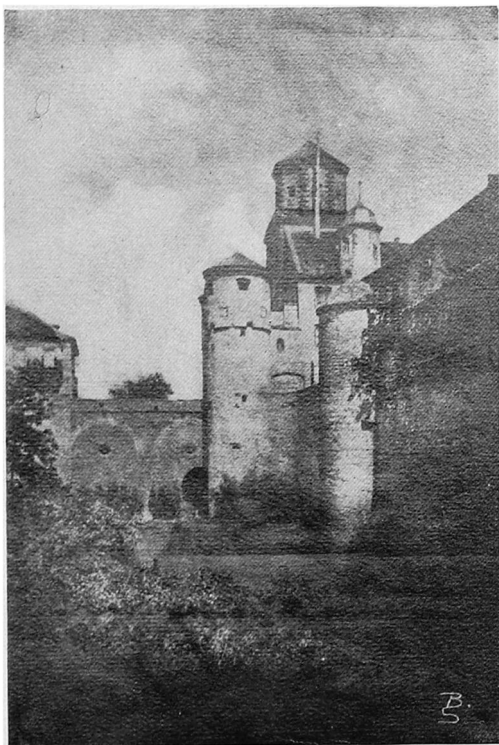
Mr. Day is represented by eight pictures strongly possessed



STUDY OF A GIRL'S HEAD  
By Allen Drew Cook

of those qualities that distinguish his impressive prints. They are creative of a desire to bestow upon them careful study and close attention. Mr. Day's work always commands a deep interest, and its absence at the Chicago Salon was noted with much regret.

One of the features of last year's Salon was the work of Mr. Lee, of Boston, whose four pictures in the present exhibition, although



CITADEL AT WUERZBURG  
By Benjamin Sharp

along different lines, are most charming and interesting. "Bad News," reproduced in the October issue of *BRUSH AND PENCIL*, by Mr. Stirling, of Philadelphia, is a picture possessing a strong interest and is handled with delicacy.

Miss Devens shows five pictures of interesting and attractive quality. "Midst Steam and Smoke," by Prescott Adamson, is a strong story of human interest. "The Bath," by Mr. Berg, shown in Chicago, but here treated anew, has been given a most delicate charm. Three pictures by Allen Drew Cook are especially pleasing in tone qualities and refined

handling. The work of Mr. Peddington is always interesting. The study of sheep now at Philadelphia seems to be more pleasing than that shown in Chicago. Five pictures by Margaret M. Russell elicited many pleasing comments. "A Mute Appeal," by Emma Spencer, of Newark, Ohio, is a most charming study of child-life, in which she excels. "The Bar-Maid," by Mary R. Stanbery, shown at Chicago, where it created much interest, is a picture of unusual merit and of delightful quality.

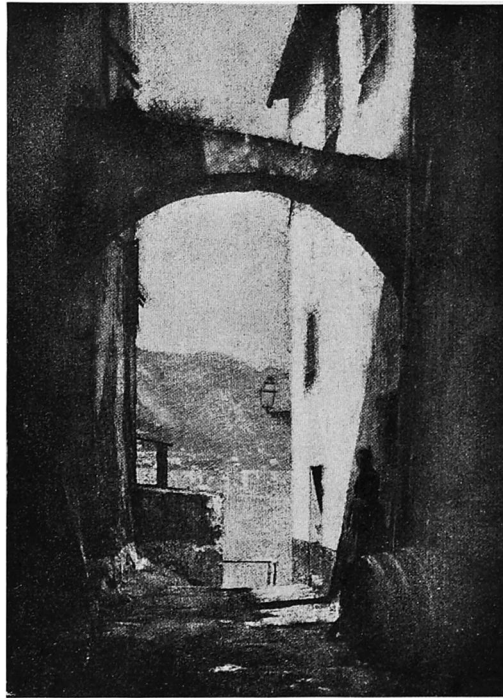
In landscape special interest attaches to the work of Mr. Steichen and Mr. Sloane. The pictures of both of these gentlemen, differing as they do in style and treatment, are exceptionally good. Mr. Steichen has made selections of rare bits in nature and handled them with a strong and broad treatment. Mr. Sloane's "Swampland"



is one of the most exquisite pieces of country landscape in composition, tone, and general handling that I have ever seen, and it is to be hoped that both he and Mr. Steichen will continue their efforts in this fine class of photography.

The beautiful pictures shown by Mr. Abbott, Mr. Bullock, Mr. Redfield, Mr. Cassel, Mr. Clements, Mr. Frick, Mr. Gans, Mr. Firmin, Miss Weil, Mr. Troth, Mr. Holden, Mr. Haesler, Dr. and Mrs. Sharp, Mr. Wright, and Mr. Stokes are worthy exponents of a high order of work peculiar to the localities where the Salon exhibition has prevailed. It is of interest to note the names of the new exhibitors in the present Salon. Mr. Detlefsen, of Chicago, sends a charming child study. J. H. Field, of Berlin, Wisconsin, has produced a fine specimen in "End of a Gray Day," in which the light-spacing is excellent. It is refreshing to see pictures by W. B. Post, of Fryeburg, Maine. His "Lovewell's Pond" and "Intervale in Winter" are very greatly admired. Although Mr. Post's ability as an artist has long been well known, the recent Salons have not been honored by his pictures.

One of the distinguishing features of this Salon is the fine work of Frank Eugene, of New York. His pictures possess a rare charm and beauty. In them there is at once apparent evidence of a strong hand. They are definite expressions of thought. They strike the clear notes of directness and simplicity. A collection of impressive pictures comes from Mr. Keiley. They have not before been shown in the Salon



OLD MENTONE  
By R. M. Demachy



PORTRAIT OF A BABY  
By Alfred Stieglitz

pleasure to see the new work of Mr. White. It is delightful. Without losing his individuality, he has struck a beautiful note of fine musical quality. His "Street by the Canal" is of exceptional interest, evolving true picture beauty out of commonplace conditions.

Each visit to the Salon finds a new pleasure in the pic-

exhibitions, and they indicate further advance in Mr. Keiley's handling of his favorite medium of glycerine development. Dignified style and vigorous handling obtain in Mr. Keiley's work, with always an evidence of a certain intellectuality.

Of foreign pictures, that of Robert Demachy, of Paris, is of special interest. It is of commanding strength and importance, has great pictorial beauty, and shows the skill of a master hand. It is a



AT THE SEASHORE  
By George D. Firmin



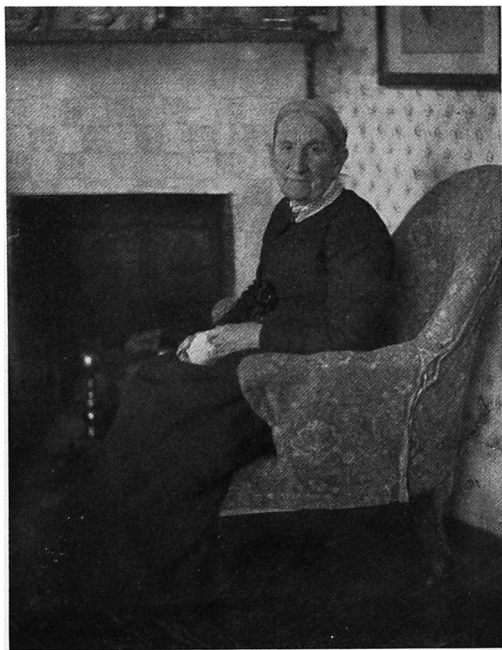
SEWING  
By Edmund Stirling  
Salon Picture, 1900



ARTISTIC PHOTOGRAPHY  
Plate Four

tures to be seen and studied. The public is interested, and some sales were made on the first day. Of the fifty-eight exhibitors from the United States, twenty-one are residents of Philadelphia, which must certainly show the influence of what the photographic society has done for pictorial photography. The success that has attended the three Salons already held warrants the belief that those of the future will be distinguished by still higher achievement in the development of the photographic picture.

WILLIAM B. DYER.



MRS. G.  
By Mathilde Weil